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is more than fortunate that this anthem should have fully justified so much courage and enterprise. We purpose analyzing the work in another shape—as a musical publication—and will therefore now only give the most brief record of its best points, premising that it is a production of merit more than proportionate to its pretensions, and calculated to reflect credit on contemporary musical art in this country. The opening chorus, "Let God arise," has a simple grandeur quite Handelian: and the chorus, "O God, when thou wentest forth," is, more especially in its opening, grand and solemn. The air, sung by Mr. Benson, "Thou, O God, didst send a gracious rain," is an exquisitely descriptive melody, which might have been written by Mendelssohn; and the duet, "Give thanks," is impressed with a character of pure devotional feeling from which we augur much of Mr. Leslie's future successes. But more of these matters hereafter. All we now can do is to record the complete success of this anthem, and to congratulate Mr. Hullah on having commenced his undertaking under such favourable circumstances.

It will be necessary in the general advance of choral performance not to overlook the encouragement of composers and composition; and most fortunate will it be if this first step is successfully pursued.

The other important features of the concert were Mendelssohn's *Lauda Sion*, and a selection of Choruses from Mozart's *Idomeneo*. With respect to the former, the *Times* observes:—

The execution of this fine work was such as to prove that, while unprovided with a *locale* for public performance, Mr. Hullah has not allowed his pupils to remain idle. The evidence of constant practice and progressing improvement was undeniable. The massive choral effects were produced with fulness and decision, while the lights and shadows of expression were successfully obtained. A new hearing discloses fresh beauties, and strengthens our first impression that the *Lauda Sion* is one of Mendelssohn's most perfect works.

A fresh impulse to the music of the metropolis may be expected as the result of this new Institution.

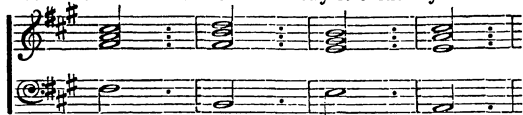
Correspondence.

To the Editor of the "Musical Times."

SIR,—The following extract is from Handel's *Eleventh Concerto*. If any of your musical correspondents will favor me by explaining the harmony, they will much oblige
A CONSTANT READER, Sydenham.



[The explanation requested by our correspondent is easily made. The harmony of this phrase of canonical imitation and contrary motion, so characteristic of Handel, can only be misunderstood under the impression that each Bass note must necessarily be the Bass of the Treble with which it moves. But we must take the passage in the gross, and allow for the passing notes, which only clash on the unaccented parts of the bar, namely—the 2nd and 3rd crotchets. The root of the harmony is evidently—



The passing notes which clash as discords occur alternately

in the Treble and the Bass; but the ear makes allowance for them, as on the accented part or first crotchet of the bar it is always gratified by the fundamental harmony, or its inversion. At the very entrance of the imitation in the Bass (*), the ear perceives the true Bass to the preceding crotchet in the Treble. The effect and character of this bold passage, however, will be best appreciated when the phrase is heard in its place in the composition in which it is led up to, and not when it is extracted and isolated.—ED.]

TO CORRESPONDENTS.

Romanticus can purchase the article he wants at any music shop, at varying prices from 10s. to £1 1s. The P.S. to his letter can be answered by application to 69, Dean-street.

A Working Glazier.—Many thanks for his satisfactory letter. The arrangement he proposes shall receive consideration.

Brief Chronicle of the last Month.

MUSIC HALLS.—A zealous and useful article upon this subject appeared in the *Sheffield Times* of the 16th February, recommending the erection of a public room in that town for the purpose of great choral performances, to be the *People's Music-room*. Every large manufacturing town, and where there is a choral society established, should possess the advantage of such a means for holding public performances. The writer well says "that the rich possess every means to have their private concerts, both vocal and instrumental; and yet, they rarely extend beyond solo airs; or at most, duets and trios;" whereas, on the other hand, he says, "go among the class of respectable artisans, shoemakers, butchers, warehousemen,—in the town, and in the villages round about—here are the men, who (shame to the wealthy and highly educated!) uphold the congregational singing in our churches and chapels!—here are the men who form themselves into bands, and who play at sick-club feasts and other festivals—and many of these are familiar with Handel's *Messiah* from the first chord to the last note of the "Amen," and can sing a part in the Hallelujah Chorus, every note from memory. Do not these facts betoken among the rugged horny-handed population, a deeply rooted feeling of a kind which deserves encouragement? Do they not bear testimony that beneath a rugged exterior and homely speech, a germ of precious fruit is hid? Do they not mark the kindling flashes of the soul's "glorious light within?" If not, how comes it that these men, rude in speech, and without most of the "means and appliances" which easy circumstances can command, can attain to a knowledge of Handel, and enter into the spirit of that mighty master?

THE ANNUAL MEETING of the CHORAL FUND was held on Ash Wednesday; when the balance sheet was produced, from which it appears that an improvement in the finances has taken place in the past year: this, however, is mainly owing to the addition of the sum of £223, the proceeds of a concert given by Madlle. Lind for the benefit of the musical institutions of the country. The payments to widows, orphans, &c., amount to nearly £400.

MENDELSSOHN'S *St. Paul* was repeated on the 15th February, by the Sacred Harmonic Society, at the express desire of H.R.H. Prince Albert, who appeared fully to appreciate both the genius and the development of this great work upon the present occasion, and remained to the close of the performance.

BRIEF CHRONICLE (continued).

The SACRED HARMONIC SOCIETY performed Handel's oratorio *Saul* on the 8th February. The oratorio was written in 1738, commenced on the 23rd of July, and finished, with the exception of the two last solos and chorus, by the 27th of September. The conclusion was added, it is conjectured, immediately before Handel commenced his *Israel in Egypt*. The oratorio was first performed in the year 1740, in the theatre in Lincoln's-inn-fields.—*Dram. Review*.

MR. ARTHUR WALBRIDGE LUNN gave a Literary and Musical Evening, at Blagrove's Concert Rooms, on Tuesday, January 29th. The entertainment was written entirely by Mr. Lunn, and the musical illustrations composed conjointly by Mr. Henry C. Lunn and Mr. John Ashmore. Miss Thornton sang the songs, and Mr. H. C. Lunn accompanied on the pianoforte. The introductory address, the sketches and illustrations, were both interesting and amusing. The songs were all favourably received.—*Musical World*.

NEW ORGAN IN ST. GEORGE'S CHURCH, LEEDS.—On the 8th February Dr. Wesley opened the new Organ in the above church, with a full performance of service, anthems, voluntaries, &c. The old organ (built by Greene) was too weak for the church; but being a beautiful instrument, the authorities engaged Messrs. Holt, of Bradford, to construct a full-sized organ, judiciously retaining all the best stops in the old one; and the builders, it appears, have executed their task with considerable ability.

THE one-year's progress made in the singing-class at the Singing Academy, Corporation-row, Clerkenwell, is, we understand, most gratifying, through the "unceasing endeavours of Mr. J. Lillyman."

MUSIC AND COOKERY.—The most singular spit in the world is that of the Count de Castel Maria, one of the most opulent lords of Treviso. This spit turns 130 different roasts at once, and plays 24 tunes, and whatever it plays corresponds to a certain degree of cooking, which is perfectly understood by the cook. Thus, a leg of mutton, *a l'Anglaise*, will be excellent at the twelfth air; and a fowl, *a l'Flamande*, will be full of gravy at the eighteenth, and so on. It would be difficult, perhaps, to carry farther the love of music and gormandising.—*Cocks' Musical Almanack*, 1850.

ADVERTISEMENTS

Let God arise—a Festival Anthem.

The words selected from the 68th Psalm. Set to music, and dedicated to his friend and master, Charles Lucas, by HENRY LESLIE. Op. 5. Price 15s.; Separate Chorus parts, 6s.; Orchestral parts (String), 9s. 9d.; Orches. parts (Wind),

Each movement may be had singly, as follows:—

No. 1	Let God arise	..	Double chorus	3	0
2	Like as the smoke	Tenor solo and chorus		1	6
3	But let the righteous be glad	Soprano solo		1	0
4	O God, when thou wentest forth	Dble. chos.		1	6
	The earth shook	..	Ditto	1	6
5	Thou, O God	..	Tenor solo	1	6
6	The Lord gave the word	Double chorus		4	0
7	Give thanks, O Israel	Duet, soprano & tenor		1	6
8	O ye kingdoms of the earth	Double chorus		4	0

London: J. A. Novello, 69, Dean-street, Soho, & 24, Poultry.

N.B.—This Anthem was performed at the opening of St. Martin's Hall, on the 11th of February, 1850; under the direction of Mr. John Hullah.

Will be Published immediately, by Subscription, Price 5s.,—to Non-Subscribers, 8s., sewed.

A Collection of Single & Double Chants, for Four Voices, with Organ Accompaniment, Arranged and Edited by W. T. BEST, Organist of the Church for the Blind; also, Organist of the Liverpool Philharmonic Society.

This work will include compositions by the most eminent Church Composers of the 17th, 18th, and 19th centuries, many of which have not hitherto appeared in any published collection. Especial care has been taken that each Chant shall possess a true Ecclesiastical form; in consequence of which, several examples at present too much in use have been excluded, on account of their ornate and secular character, as well as the extended compass of their melodies. The volume will be handsomely printed in quarto, with an Illuminated Title, and Ornamental Margin to each page.

Just Published, price 10s. 6d.,

Eighty Chorales, newly harmonized for Four Voices, with Organ Accompaniment, W. T. BEST.

Innumerable collections of psalmody have appeared in this country, but few of them exhibit taste and judgment on the part of their editors. Most of them (especially those recently published) contain great quantities of modern rubbish, particularly the vulgar ranting tunes used in Methodist and other Dissenting chapels; by far too many of which, in consequence of their appearing in collections, have found their way into the service of the Church, where they are quite at variance with the grave and solemn character of the true English ecclesiastical music. In some publications, which have appeared under the sanction of eminent names, the old tunes are clothed in new harmonies full of chromatic intervals, difficult of execution, and out of keeping with the plain simplicity of the melodies. In the book before us we find neither of these faults. A large portion of the tunes are Lutheran chorales of the sixteenth and seventeenth centuries, and most of the remainder have been recognized for generations as standard tunes, and used as such in our religious services; many of them being by the greatest English ecclesiastical composers. In regard to the harmony, it is obvious that, in the modern performance of the old chorales and psalm-tunes, the original arrangement of the vocal parts cannot be retained, because the principal melody, anciently sung by the tenor, is now given to the soprano. But in remodelling those fine old harmonies, their style, spirit, and venerable simplicity, ought to be carefully preserved: and this has been accomplished by Mr. Best with skill and success.—*Spectator*.

Organ Music—just published—price 18s.,

Arrangements from the Scores of the Great Masters, for the Organ, by W. T. BEST, Organist and Choir Master of the Church for the Blind, also Organist of the Philharmonic Society, Liverpool.

London: J. Alfred Novello, 69, Dean-street, Soho.

Now ready, price 1s.

The Canticles Noted,—in the same size and style as the *Psalter Noted*.

Lately published, super-royal octavo, sewed.

The Psalter Noted (price 6s. 6d.), and ACCOMPANYING HARMONIES (price 3s.) to the *Psalter Noted*, by the Rev THOMAS HELMORE, Master of the Children of Her Majesty's Chapels Royal, &c. &c.

Prospectuses and specimens may be had gratis.

Now ready, bound, 6s. 6d.

Completion of Handel's "Israel in Egypt," in Novello's Cheap Oratorios, was ready on the 15th of January, bound in cloth, 6s. 6d., to correspond with the former Volumes of the series.—A Hand-book of music and words, for the audience of an Oratorio.

London Sacred Music Warehouse, J. Alfred Novello, 69, Dean-street, Soho, and 24, Poultry.